



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

PART II.

1. Grand Fantasia for Piano—"Lucia de Lammermoor," Liszt—Miss Marie Gilbert.
2. Cavatina—"Cruda funesta," from "Lucia," Donizetti—Signor Fortuna.
3. "Moto perpetuo," Paganini—Mr. Carl Rosa.
4. Ballad—"I've been Roaming," Horn—Madame Parepa-Rosa.
5. "The Fisherman," Mattei—Written expressly for Signor Ferranti.
6. "La Danse des Fees," "Morceau Charactéristique," Alvars—Signor L. Rocco.
7. Duo—"Elisir d'Amore," Donizetti—Madame Parepa-Rosa and Signor Ferranti. Signor Fattori and Mr. G. W. Colby, Conductors.

This is quite a brilliant array of names, but judged by the star of the evening, Parepa, all others sink into twinklers of very remote magnitude. The fact is that Parepa-Rosa is peerless. Notwithstanding that we have been accustomed to hear her constantly for two years, and notwithstanding the old proverb, "familiarity, &c., &c.," we listen to her at the opening of the third year, and have to yield to the same fascination that she exerted on her first appearance. Her lovely voice is as pure and as rich as ever, and from her modelled throat, it pours forth in clear, unbroken volume, and with the same delicious ease, which is not the least part of the singular fascination she exerts. It is hard to imagine a more perfect voice in its quality, than Parepa-Rosa's. Through all its extensive range, its quality is perfectly equal; it has no flaw; no weak spot, and its production is so thoroughly artistic that each note is emitted easily, purely, perfectly rounded, and, with scarcely an exception, perfectly intoned. She is mistress of all the grace and finesse of her Art, and her *fioriture* is unimpeachable in its brilliant articulation. Such is Parepa-Rosa, and certainly here, she is without a peer.

She sang her Italian Aria with all the smooth fluency necessary, but such things are very cold in a concert room. In her duo with Ferranti, from "Elisir d'Amore," an amusing and telling point was made by a prolonged and clear true shake by the lady, which Ferranti attempted to imitate but failed in the breath. It was well managed, it tickled the audience, and drew forth a tremendous encore.

Madame Parepa-Rosa next sang C. E. Horn's beautiful Cavatina, "I've been roaming"—that is, she sang some parts of it and transposed and altered others, so that the composer would hardly have recognized his own work. This is neither fair nor necessary, and is moreover a liberty which artists should not take with composers. Her pronunciation of the English is generally faultless, but we object in this Cavatina to her pronunciation of the word "dew" as "doo." Still she vocalized it delightfully, and the vociferous applause brought her out, when

she courtesied and retired, but was compelled to reappear, and sang "The Irish girl's letter" with such distinct enunciation and such simple, earnest grace, that another determined encore was the result. Parepa bowed and retired, but that would not do, so she acceded to the importunate and very unreasonable demand, and sang again. This time it was "The Nightingale's trill," and she never sang it more exquisitely. No voice from any throat ever warbled with more ease, more melody, or more gushing impulse. In it her perfect control over her voice was specially evidenced in the steady sustained notes, the instantaneous passing from forte to pianissimo, and the truth and certainty of her piano attack of the high notes. Her singing of this song roused the enthusiasm of the audience to the highest pitch; again was she recalled, and some even tried to force a repetition.

No singer could desire a greater ovation than this, and we say it without hesitation, that no singer ever more thoroughly deserved it.

Miss Gilbert has not improved since we last heard her. Her deficiency in strength and flexibility was painfully evident in Liszt's "Lucia di Lammermoor," which is a piece beyond her power to execute in public. A less ambitious selection would have placed her in a better light before the public, and would have proved more successful. Miss Gilbert has qualities which, with patience and practice, can be developed into excellences; but she has commenced a public career too soon.

Signor Ferranti sings with great dash and humor, and is a settled public favorite. Signor Fortuna has a smooth, pleasant voice, but his selections are ineffective, and his manner of singing them does not give them any more color.

Carl Rosa's best performance was the "Moto perpetuo" of Paganini. This he played with excellent articulation and fluency. Its effect, however, was somewhat marred by a momentary lapse of memory; but he recovered himself promptly, and concluded it without embarrassment.

Signor Rocco is not a good harpist. He has much execution, but is very lax in his harmonies, and it would be difficult to decide upon his style. Some allowance, however, must be made for a first appearance, and for the fact that he could not get his harp to stand steady—it would slip, so that he necessarily lost some control of the instrument. We hope to have a better account to give of him on a future occasion.

COLOGNE.—The Prussian Military Band, under the direction of Herr Wieprecht, gave a concert on the 2d ult. They will play, also, in Coblenz, Elberfeld, and Ems.

ITALIAN OPERA.—ACADEMY OF MUSIC.

Our readers should bear in mind that Mr. Max Maretzek will inaugurate his Fall Season of 1867, on Monday, the 23d instant. In our recent notice of the Prospectus of this establishment, we were in error in stating that there would be two seasons of twenty nights, one before and the other after Christmas. The full season will consist of forty nights, divided into two subscription seasons of twenty nights each. We learn that there are flattering prospects of a brilliant subscription, and that the programme for 1867 has given the utmost satisfaction, both as to the engagements and to the repertoire.

The programme of the opening week will be announced in our next.

FRENCH OPERA COMIQUE.

Mr. H. L. Bateman, the impresario of the French Opera Comique, has issued his preliminary announcement, in which he states that he will inaugurate his operatic season at the Theatre Francais, on Tuesday, September the 24th, when the celebrated Madlle. Lucile Tostee will make her appearance in the character of La Grande Duchesse de Geroldstein, in the brilliant opera of that name, by Offenbach, which is now being performed at many of the European theatres with extraordinary success. This opera is full of light, sparkling melodies, is charmingly instrumented, and its plot is replete with incidents of the most exciting and humorous character.

We shall speak more of Mr. Bateman's enterprise in our next.

TERRACE GARDEN CONCERTS.

Theodore Thomas still waves his baton at Terrace Garden, and delights his visitors with *recherche* and enjoyable programmes. Nearly ninety concerts have now been given, and the variety of music produced, shows the almost unlimited resources of Mr. Thomas's repertoire. We understand that the Garden will be kept open until the end of the present month, so that we have still two weeks of these pleasant concerts before us.

To-morrow evening the fourteenth Sunday evening concert will take place.

AN APOLOGY.

Our Contributors "Paletta" and "Shugge," having been decoyed by the glorious autumn weather, have failed to enrich our columns this week. We look for their return next week, when they will duly present themselves to our readers.

PESTH.—Madlle. Geistinger received 6,500 florins for a star-engagement of twenty nights at the Stadttheater.